



MUSIC UNIVERSITY OF TORONTO

3 1761 03492 3664

Grainger, Percy  
[ My robin is to the  
greenwood gone; arr. ]  
My robin

M  
38  
G72M9  
1912



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# PERCY ALDRIDGE GRAINGER

**SETTINGS OF SONGS & TUNES FROM  
WILLIAM CHAPPELL'S  
"OLD ENGLISH POPULAR MUSIC."**

**N<sup>o</sup> 2. "MY ROBIN IS TO THE GREENWOOD GONE."  
PIANO VERSION.**

**SCHOTT & Co., Ltd.  
LONDON**

Printed in England

*Schott & Co. Ltd.*



SETTINGS OF SONGS & TUNES FROM  
WILLIAM CHAPPELL'S  
"OLD ENGLISH POPULAR MUSIC."

(by kind permission of Chappell & Co., Ltd.)

**NR 2. "MY ROBIN IS TO THE GREENWOOD GONE."**

Mo te hoa takatapui  
Roger Quilter.

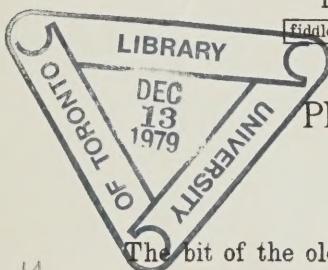
A room-music ramble upon the first 4 bars of the old tune of that name,  
for Flute, English horn, and 6 strings

[fiddle, 2 middle-fiddles (*viole*), 2 bass-fiddles (*cocelli*) & double-bass]

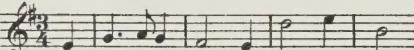
by

PERCY ALDRIDGE GRAINGER.

[begun: 10.3.12, ended: 5.5.12.]



The bit of the old song I have used is:



M  
38

G72 Mg  
1912

For the whole of the tune see page 153 of William Chappell's "Old English Popular Music," edited by H. E. Wooldridge (Chappell & Co., London, 1893). In its entirety it makes a charming and quite different impression to that produced by my treatment of its first phrase and by the free ramble that follows.

Percy Aldridge Grainger.

All held within the above square is meant to be used in full in programs, where possible.

Full score (for eight-some) . . . . .	net 2/6
Wind & String parts (for eight-some) each . . . .	net 6d
Piano version . . . . .	net 2/-
Version for fiddle, bass-fiddle ( <i>cocelli</i> ) and piano, score .	net 2/6
Version for fiddle, bass-fiddle and piano, string parts each	net 6d

# "MY ROBIN IS TO THE GREENWOOD GONE."

Mo te hoa takatapui  
Roger Quilter.

## PIANO VERSION.

All big stretches may be harped (played Arpeggio).

**WITH A DROWSY LILT.** M. M.  $\text{♩} =$  between 152 & 168

**PIANO.**

*p dreamily.*

*mp*

*p*

*soften and slacken  
(dim. e rit.)*

*pp*

*ppp*

1st SPEED. (*a tempo*)simply and gracefully.  
(*simplice e grazioso*)

(My Ro - bin is to the green - wood gone.)

Piano score for the first system. Treble and bass staves. Dynamics: *p*, *pp*, *p*, *pp*. Key signature: one sharp.

delicately. (*delicato*)

Piano score for the second system. Treble and bass staves. Dynamics: *p*, *pp*. Key signature: two sharps.

louden slightly.  
(*poco cresc.*)

Piano score for the third system. Treble and bass staves. Dynamics: *mp*, *p*. Key signature: two sharps. Performance instruction: "or:" followed by a different piano part.

louden.  
(*cresc.*)

Piano score for the fourth system. Treble and bass staves. Dynamics: *mf*, *p*. Key signature: one sharp.

or:

Piano score for the fifth system. Treble and bass staves. Dynamics: *f*, *mf*, *mp*, *p*. Key signature: one sharp. Measures end with *Rit.*, *Rit.*, and an asterisk.

Musical score page 6, measures 1-2. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. Measure 1 starts with a dynamic of  $p$ . Measure 2 begins with a dynamic of  $f$ .

Musical score page 6, measures 3-4. The score consists of two staves. The top staff has dynamics *louden. (cresc.)* and *f*. The bottom staff has dynamics *Ped.* and *Ped. \**.

Musical score page 6, measures 5-6. The score consists of two staves. The top staff has dynamics *(left.)*, *(right.) mp*, and *soften. (dim.)*. The bottom staff has dynamics *Ped.* and *Ped. \**. A measure repeat sign is shown at the end of measure 6.

Musical score page 6, measures 7-8. The score consists of two staves. The top staff has dynamics *pp* and *Ped.*. The bottom staff has dynamics *Ped.* and *Ped. \**.

*feelingly. (espress.)*

Musical score page 6, measures 9-10. The score consists of two staves. The top staff has a dynamic of *p*. The bottom staff has a dynamic of  $\frac{5}{4} \frac{2}{2}$ .

7

louden. (cresc.)

Ped.

f

left.

LINGERINGLY.  
(sust.) *mp*

*f*

right.

soften.  
(dim.)

*p* (or *pp*)

QUICKEN.  
(accel.)

louden lots.  
(molto cresc.)

Ped. \*

1st SPEED.  
(*a tempo*)

louden.  
(cresc.)

Ped. \*

left.

left.

don't soften.  
(non dim.)

Ped. \* Ped. \*

slow off (*rit.*)

1st SPEED.  
(*a tempo*)

*pp*

very faintly. (*lontano*)

Musical score for piano, two staves. Measure 1: Treble staff has eighth-note pairs (G, A), (B, C#), (D, E), (F, G). Bass staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C#). Measure 2: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (D, E), (F, G), (B, C#), (E, F#).

Measure 3: Treble staff has eighth-note pairs (G, A), (B, C#), (D, E), (F, G). Bass staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C#). Measure 4: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (D, E), (F, G), (B, C#), (E, F#).

Measure 5: Treble staff has eighth-note pairs (G, A), (B, C#), (D, E), (F, G). Bass staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C#). Measure 6: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (D, E), (F, G), (B, C#), (E, F#).

Measure 7: Treble staff has eighth-note pairs (G, A), (B, C#), (D, E), (F, G). Bass staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C#). Measure 8: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (D, E), (F, G), (B, C#), (E, F#).

Measure 9: Treble staff has eighth-note pairs (G, A), (B, C#), (D, E), (F, G). Bass staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C#). Measure 10: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (D, E), (F, G), (B, C#), (E, F#).

A musical score for piano, page 9, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic *f*, followed by a sixteenth-note pattern. Measure 12 begins with a dynamic *mp*. Various dynamics and performance instructions are included, such as "right." above a measure, "slow off (rit.)" at the end of the piece, and "Ped." with a asterisk indicating a pedal point. The score concludes with a final dynamic marking of *mp > pp*.

1<sup>st</sup> SPEED.  
(a tempo)

The musical score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is one sharp (F#). The tempo marking '(a tempo)' is placed above the first measure. Measure 1 starts with a dynamic 'p' and a grace note. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic 'mf'. Measure 5 shows a sixteenth-note pattern. Measure 6 ends with a dynamic 'p'.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Measure 11 starts with a rest followed by a dynamic instruction 'p'. It then continues with eighth-note patterns and rests. Measure 12 begins with a dynamic 'mp' over a sustained note. It features eighth-note patterns, sixteenth-note chords, and a dynamic 'mf' over a sustained note. The score concludes with a dynamic 'p' and a final eighth-note pattern.

left. hold. right.

louden. (cresc.)

louden. (cresc.)

Re.

Musical score for piano showing measures 11-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (f) and a half note. Measure 12 begins with a mezzo-forte dynamic (mp) and a eighth note. The score includes various dynamics such as f, mp, mf, p, and sforzando marks (sfz). Articulation marks like dots and dashes are also present. The key signature changes from one sharp to two sharps between the two measures.

gradually slow off  
rit. poco a poco

*(Piano part continues below)*

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 11 starts with a dynamic of *soften* (*dim.*). The right hand plays eighth-note pairs (G, A) and (B, C) on the treble staff, while the left hand provides harmonic support. The left hand also has a sustained note on the third beat. Measure 12 begins with a dynamic of *p*. The right hand continues the eighth-note pairs. Measures 11 and 12 end with a repeat sign and a double bar line. Measure 13 starts with a dynamic of *pp* and a tempo marking of *Adagio*. The right hand plays eighth-note pairs (G, A) and (B, C). Measure 14 starts with a dynamic of *ppp* and a tempo marking of *Ped.* The right hand continues the eighth-note pairs. Measure 15 ends with a dynamic of *(hold.)*.

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